

DOMESTIC MUSOC-MAKING ONCE AND TODAY

Abstract of a doctoral thesis

Background of the research

The concept of this paper derives from several different sources. Firstly, Dr. Bárdos Péter and his wife invited me on 25 December 2004 for their so called domestic music-making afternoon where the invited musicians and guests enjoyed the music together in a homely/relaxed environment. The concept of the domestic music-making was a secret for me till then. I was truly taken by the atmosphere of this afternoon and by the way how music fans, who are not professionals, make real sacrifices for the music. This was the most important inspiration for me to search and find the secret hiding places of Budapest today, her music-loving homes, where domestic music-making is being done. Secondly, there were personal motivations as well, like the importance of finding and saving value, which stimulated me to write this thesis since it is impossible to carry out a serious scientific research otherwise. (Nowadays a lot of valueable things disappear due to the modern technical development; our correspondences are being done electronically; the continual change in the channels of communications used by society.)

So was prepared the *Domestic music-making today* part of the thesis. At that time I came across the book of Count Zichy Géza, titled *My memories*, which aroused my interest in the nineteenth century and the Wohl sisters. According to the proportion of the sources, the Wohl-salon, as the heart of the social life of Pest, is in the centre of the first part of the thesis (see *Domestic music-making*).

As it turns out from the above mentioned facts, the dissertation talks about two periods, but one single theme.

Methodology

Domestic music-making, as a research topic, is to handle and this is true for the data collection as well because of its exclusive nature. Therefore, we can find only little information on it in newspapers or magazines. Under the given circumstances, diaries, memories, literary surveys, and musical reviews provided important facts, especially the correspondence found in the Széchényi Library which gave a solid basis for the first part of the paper.

The second part consists of the interviews taken with professional and non-professional musicians in 2007.

The constructions of the thesis

I. Survey of the domestic music-making

1. The background of the research
2. Snapshots of the domestic music-making on the 19. century
 - the salon of Petricsevics Horváth Lázár and De Gerando Teleki Emma, the regular meetings of Carina Anna, Reményi Ede, Bartay Ede, Toperczer Ilka. count Széchényi Imre and other short informations
3. What is domestic music-making like?
4. The question of dilettantism

II. More important salons

1. The Szuk family
2. Székely Imre
3. The last years of Erkel Ferenc
4. Hollósy Kornélia

III. The centre of Pest social: the Wohl

1. The Wohl sisters: Janka and Stephanie – the background of the sisters' educations, their literary and editorial activities, their relationship with Liszt Ferenc
2. The salon
 - the salon, the scene of educated people's, performers' and audiences' meeting and conversations; the nest of culture and artistic development
 - the times of service of the Wohl-salon, its scenes and reception days
 - the forms and rules of social life
3. Guests, close friends of the Wohl sisters
 - Aggházy Károly, Hubay Jenő, Justh Zsigmond, count Zichy Géza, Juhász Aladár, Liszt Ferenc and the extended group of guests
4. Justh Zsigmond
5. Count Zichy Géza
6. Events at the salon
 - evening parties with a few participants
 - musical evenings with more participants with a literary lectures
 - improvised musical evenings
 - premiéres of Hubay Jenő's and count Zichy Géza's work of art
 - performances of guests artists
 - musical rehearses
7. Genre paintings from the Feszty-salon
8. House music in the estates of Zichy Géza and in Budapest as well

IV. Domestic music-making today – conversations about it

Dr. Bárdos Péter and his wife – lawyers, Dr. Tóth Károly and Dr. Asbóth Richárd – cardiologists, Fellegi Ádám and Szokolay Balázs – pianists, Dr. Szilágyi András – psychiatrist, Benyus family, Pollák Zsuzsa – singing-mistress, Alszászy Gábor music theory teacher and répétiteur, Móri Irén – flutist and Szabó Krisztina – violinist. Lovas Eszter and Lovas Orsolya – teachers, Tóth Nóra viola player

V. Discussion and analyses

- the stratification of the domestic music-making from the point the view of the society
- forms
- appearances of the domestic music-making outside private homes
- professionals, non-professionals: similarities-differences
- the importance of the domestic music-making

VI. Summary

To summarize, it is essential to underline that it is the love of music that permeates the work of these particular musicians, their connection with other people and their everyday activities. The participants of the second part of the thesis are vivid testimonies to this fact.

The passion for the music can create a solid basis not only for domestic music-making but helps to form enthusiastic interest, has the ability to create profound connections between people. This quality of music can blur the borderline between artists and music-fans. As a result, we cannot be surprised to find professional musicians in non-professional circumstances and talented musicians who declare themselves amateurs among professionals. In these cases the emphasis lies on the common pleasure of the beauty of music both from the players' and the audience's point of view and never on the artistic level of the performance. It is important as well – but about the common joy and experience of music that can create a real feeling of togetherness.